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ABSTRACT

Thirty rural libraries in Colorado, Kansas, and Oklahoma have been selected to participate in a 1-year project to assist public librarians in implementing humanities programming for adults; "Heritage of the Plains and Mountains" is one of three packets compiled for the project. The packet is designed to provide a step-by-step guide for the librarian with little or no experience in adult programming. Following a list of the participating libraries, the packet includes an overview of the heritage of rural mid-America and provides two suggested program formats. Resource people from Colorado, Kansas, and Oklahoma are listed, as well as state and national resources. A bibliography of the heritage of the plains and mountains lists 20 references for Colorado, 21 for Kansas, 20 for Oklahoma, and 42 works about the heritage of the region. A filmography lists 24 films (16mm) and other film information. Lists of free and inexpensive materials and miscellaneous resources precede a 25-page adaptation of "Planning Library Programs" by Peggy O'Donnell and Patsy Reed. (BRR)

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Heritage of the Plains and Mountains:

Programs for Public Libraries

Funded by the National Endowment for the Humanities

HERITAGE OF THE PLAINS AND MOUNTAINS

A Program Developed for the
"Rural Libraries and the Use of Their Humanities Collections" Project
and Funded By
The National Endowment for the Humanities

Written and Compiled By
Lorraine Nesmith, MLS

Sue C. Maes, Director
"Rural Libraries and the Use of Their Humanities Collections" Project
University for Man
Division of Continuing Education
Kansas State University
1221 Thurston
Manhattan, Kansas 66502
(913) 532-5866

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RURAL LIBRARIES AND THE HUMANITIES
A NATIONAL ENDOWMENT FOR THE HUMANITIES FUNDED PROJECT

"Rural Libraries and the Humanities" is a project planned to assist rural public librarians in humanities programming for adults. Thirty rural libraries in Colorado, Kansas and Oklahoma have been selected to participate in the one year project. The project goals are:

1. To develop the humanities programming capabilities of rural libraries which have had limited experience in humanities programming.
2. To promote the humanities as distinct disciplines capable of making substantive and substantial contributions to local library public programming efforts.
3. To create an educational context in which public programming in the humanities will become an increasingly important component of local library programming in general.

"Rural Libraries and the Humanities" project staff will work with librarians in the three state area to provide both technical and monetary assistance in programming.

This packet is one of three compiled for use by the participating libraries. It is designed to guide the librarian with little or no experience in adult programming and should provide a step-by-step guide to humanities programming. Included in the packet are: 1) information on the humanities, 2) an overview of the subject areas, 3) program suggestions, 4) people and material resources, and 5) an adaptation of Planning Library Programs by Peggy O'Donnell and Patsy Read, an NEH sponsored guide to programming.

PARTICIPATING RURAL PUBLIC LIBRARIES

Ten (10) public libraries in each state will be participating in the program. All are located in communities of 10,000 or under in population. These libraries were selected through an application process with input from state and regional system personnel.

A. Colorado

Ault Public Library, Ault, Colorado; population: 939
Conifer Branch Library, Conifer, Colorado; population: 500
Kiowa County Public Library, Eads, Colorado; population: 1,835
Flagler Community Library, Flagler, Colorado; population: 598
West Routt Library District, Hayden Public Library, Hayden, Colorado; population: 1,538
Conejos County Library, LaJara, Colorado; population: 8,120
Lake County Public Library, Leadville, Colorado; population: 8,400
Palisade Public Library, Palisade, Colorado; population: 874
Carnegie Public Library, Trinidad, Colorado; population: 9,785
Victor Public Library, Victor, Colorado; population: 258

B. Kansas

Ashland City Library, Ashland, Kansas; population: 1,173
Council Grove Public Library, Council Grove, Kansas; population: 2,413
Goodland Public Library, Goodland, Kansas; population: 5,532
Kingman Public Library, Kingman, Kansas; population: 3,632
Linwood Community Library, Linwood, Kansas; population: 1,647
W. A. Rankin Memorial Library, Neodesha, Kansas; population: 3,136
Oskaloosa Public Library, Oskaloosa, Kansas; population: 1,032
Phillipsburg City Library, Phillipsburg, Kansas; population: 3,470
Nora E. Larabee Memorial Library, Stafford, Kansas; population: 1,562
Wamego Public Library, Wamego, Kansas; population: 3,157

C. Oklahoma

Alva Public Library, Alva, Oklahoma; population: 7,440
Atoka Public Library, Atoka, Oklahoma; population: 3,346
Boley Public Library, Boley, Oklahoma; population: 514
Haskell Public Library, Haskell, Oklahoma; population: 2,063
Hollis Public Library, Hollis, Oklahoma; population: 3,150
Thomas-Wilhite Memorial Library, Perkins, Oklahoma; population: 1,029
Purcell Public Library, Purcell, Oklahoma; population: 4,076
Skiatook Branch Library, Skiatook, Oklahoma; population: 4,876
John F. Henderson Memorial Library, Westeville, Oklahoma; population: 934
Wynnewood Public Library, Wynnewood, Oklahoma; population: 2,374

THE HUMANITIES

The Humanities are those areas of study that deal with our values, thoughts, actions, ideals and traditions, with the very meaning and purpose of our lives. By studying the humanities, we learn about ourselves and others, and why people make certain judgments and decisions.

From the National Endowment for the Humanities, we learn "the humanities include the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, ethics, comparative religion, the history and criticism of the arts, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, social and political theory, international relations, and other subjects concerned with questions of value rather than with quantitative or clincial studies."

The programs outlined in this pamphlet are planned to expand audience knowledge of the humanities. The programs stress participation by the audience and a sharing of the human experience.

Each program will be planned with the help of a humanities scholar. A humanities scholar will conduct the library program. A humanities scholar is an individual who professionally engages in teaching, writing or studying the humanities, usually in an academic setting. The humanities scholar will show the audience how the humanities disciplines can add to our understanding of our place in the world.

In this pamphlet you will find the names of scholars from various humanities disciplines who have an interest in this topic and have agreed to work with librarians to develop programs. You are not limited to the people listed here. You may have a college, university or junior college located near you and may want to work with someone from the area. If you are not certain if an individual qualifies as a humanities scholar, check with project staff or with state humanities staff.

HERITAGE OF THE PLAINS AND MOUNTAINS:

AN OVERVIEW AND SUGGESTED PROGRAM FORMATS

THE HERITAGE OF RURAL MID-AMERICA

by Keitha Bohlander

The Great Plains area (Mid-America) was not permanently settled until the lure of the Far West with the feeling of Manifest Destiny ceased to be uppermost in the minds of the teeming millions east of the Mississippi River. For the first five decades of the 1800's, immigrants passed through Mid-America as quickly as possible on their way to Texas, California and Oregon to help secure these land areas for the United States of America. While numerous Indian, cattle, immigrant, and commercial trails crossed Mid-America, it was the Indian menace plus adverse weather conditions that helped to push the land frontier farther west as immigrants searched for precious minerals and excellent farming lands.

The slavery issue helped to bring both pro-slavery and free-state people into the Kansas Territory which extended as far west as the Rocky Mountains. Pro-slavery towns as Atchison and free-state towns as Lawrence figured prominently in the slavery struggle. This bitter battle over slavery culminated in border warfare before Kansas became a state, and Kansas became known in the East as "bleeding Kansas."

The discovery of gold and silver in the western part of the Kansas Territory brought the "fifty-niners" into that area which is Eastern Colorado today. Soon many mining camps and towns sprang into being. People began to hear of such places as Denver, the "mile-high city," Cripple Creek and Leadville. The miner began to displace and replace the earlier mountain man -- the fur trapper. Numerous of these mining communities began to have a permanency about them as miners married and settled down.

With permanent settlers coming into the Kansas area, the indian tribes were relocated to the south of Indian Territory on land usually very poor for farming yet underlaid with rich petroleum deposits -- discovered much later -- the "black gold" of Oklahoma.

Years later the Federal Government opened a portion of Cherokee land in northern Indian Territory to settlement. Thousands gathered on the southern border of Kansas to make the "run" into this area to secure homesteads. These people found many towns bearing Indian names and they established a number of new towns as well in the strip and elsewhere. What person has not heard of Tulsa, Guthrie and Oklahoma City established as people settled and developed the present Oklahoma! Oklahoma is now known as the Sooner State since many would-be-settlers and land speculators crossed into the Cherokee Strip the night before the land was officially open for settlement.

With the Indian menace removed, rural Mid-America grew slowly in population until after the Civil War when the coming of the railroad into the intermontane area west of the Mississippi River brought in its wake many changes. From 1869 to 1900, states, counties, cities, and towns vied for the privilege of having the railroad come to them. Many towns existed on paper

only while others moved "lock, stock and barrel" to other locations to be on a railroad. Towns vied with others to become county seat towns. Cattlemen conducted range warfare against the farmers for control of water holes while water rights dominated the thinking of many farmers who irrigated their fields with water from the sandy-bottomed rivers. Cow towns and lawmen became famous and infamous depending on one's point of view.

Many nationalities and ethnic groups settled the Great Plains area of Mid-America. Land was cheap due to the Homestead Act of 1862 and railroads advertised abroad to entice people to settle here. They came for many reasons: the Germans to escape military conscription; the Russians from the Ukraine to escape persecution; the Irish to escape the potato famine; the Danes, Swedes, Norwegians, Italians, Slovaks, Slovenes and many others.

They came, they settled and they stayed. These sturdy people broke the sod, tilled the prairies, cleared the timber, and built their homes. They battled heat, cold, winds, drought, floods, prairie fires, at times Indians, and loneliness. According to the late Dr. Walter Webb, they made use of the windmill, the Colt revolver and barbed wire to settle the Great Plains. Later in the mid-thirties of the Twentieth Century, people of this area battled blinding and devastating dust storms and the Great Depression. Through it all, these people persevered and reared their families and left behind an outstanding heritage.

What did they leave us? A most precious and priceless heritage, including:

folk customs -- husking and quilting bees, barn and house raisings, box or pie suppers, dyeing Easter eggs
little red school houses
ghost towns
traditions -- singing societies -- presenting Handel's Messiah at Bethany College on the plains
beautiful churches -- The Cathedral of the Plains -- built by the Germans and so-named by William Jennings Bryan.
Indian artifacts, legends, art and music haunting yet beautiful, methods of conservation, plus the rest of their culture which is slowly being appreciated today.
Agricultural America -- the wheat industry founded upon the first Turkey Red wheat brought by the Russian Mennonites into Kansas.
the cattle industry of Eastern Colorado, Western Kansas and Oklahoma.
the sugar industry of Western Kansas and Eastern Colorado.
Industrialization -- the airplane industry of Kansas; the petroleum industry of Oklahoma; the mining industry of Colorado.
and myriad economic and social problems.
the character of Mid-America -- conservative by nature, courageous, industrious, independent in word and action with a sprinkling of humor for good measure.

In this decade of the 1980's, it would be well to explore this heritage of rural Mid-America against a backdrop of an economic decline as noted in high unemployment, inflation, economic cut-backs and loss of railroad service to a number of cities and towns.

What are the results of this decline? How can a community address itself to problems and situations of rural Mid-America located in a combined agri-industrial setting? What needs to be done to preserve this priceless heritage -- and to strengthen it -- not lose it?

The time is now to study this heritage and preserve it for our posterity!

Keitha Bohlander is an instructor of history and genealogy at Fort Scott Community College, Fort Scott, Kansas. Her interests are music, researching ghost towns of Kansas, writing poetry, and learning more about the immigrant trails of the Westward movement. Excerpts from her talk before the Kansas Genealogical Society at Dodge City on Migratory Routes of our Ancestors was published in the Fall, 1980, issue of The Treesearcher. She is compiling material for a book listing and locating over 2,000 disappearing and lost geographical towns and places in Kansas.

HERITAGE OF THE PLAINS AND MOUNTAINS: PROGRAMS

Our heritage, whether we are reflecting on our family or our community, is made up of traditions, passed down from ancestors, from the past. These traditions that can be a style of instrument, the pronunciation of a word, or a special bread, but our heritage also affects our way of viewing the world -- how we look at work, church, and other cultures. "Heritage" is a vast topic.

Because of this, the program ideas included in the packet are constructed to narrow the topic and to make it more relevant to the participants.

PROGRAM #1: The Heritage of a Community
MAJOR RESOURCE: Panel of humanities scholars and local individuals involved in community histories

Why is the community what it is today? There are many different facets of community life that meld together to provide a picture of "our town." This program would bring together a group of local people who have knowledge about different aspects of the background of the community and a historian who has a specific interest in the history of the region and its place in the nation's history. The American West and Southwest have a unique history that is an integral part of our nation's character.

A. Aspects of community heritage to be addressed by the panel

*The People:
Who settled the area? Who are the town's founders? What ethnic groups are a part of the community? What brought them here? What is their effect on the community's character? What people have stayed in the community? Who is moving away?

*The Work:
Why did/do people settle here? What is the main source of income? What was the primary means of making a living when the community was first formed? Has this changed? How did the depression affect the work?

*The Beliefs:
Did people come to this area because of religion? What was the primary religion of the founders? Has this changed? Was the religion the primary basis for forming the community? What role does it play in community life today?

*The Culture:
Are there cultural aspects of the community that sets it apart from the rest of the state? What cultural contributions from different ethnic groups are prominent? Are there songs, instruments, crafts, women's arts particular to the community? Does the community have its own folk tales?

B. Suggestions for Panel Members

*State or Regional Historians
This humanities scholar should serve as the moderator for the panel. This person will be able to look at the input from other panel members from a historical perspective. This person will also be able to relate the events of the community to what was going on in the state, region, and nation at the time. The historian should also design and direct the panel and the discussion. The moderator for a panel such as this should be able to handle those audience members who want to share their histories or this may not be appropriate. On the other hand, the moderator needs to have questions ready to help bring out those who are reluctant to talk. The historian should be the person to open the program with a presentation.

*Other Humanities Scholars
There are humanities scholars who are very interested in regional history, but have a specific area of expertise that would greatly enhance the program. These people might include a women's historian, a folklorist, a state literature expert, a "cowboy" historian, etc. Check the list of humanities scholars willing to participate in the project for other ideas.

*Community Historians
This person may be the director of the local history group or simply the person in town who has studied local history. Do not forget to look to the public school history instructors. This person can also serve as a resource for locating others who would be good panel members.

*Members of various community groups would be able to add information about the history of the groups and the contributions to the community. These might include any of the local unions, craft or arts clubs, women's and men's service organizations, public service organizations, private business groups, the newspaper and radio stations and don't forget the public librarian!

*Representatives from the different ethnic segments of the community to share their contributions.

C. A panel discussion can be conducted in different ways.

*Have each panel member read a prepared paper and open it up for questions after all have finished.

*Have moderator prepare a series of questions and have panel members respond. Questions from the audience should also be invited. By conducting the panel this way, everyone gets involved.

D. Have humanities scholar who is to serve as moderator help select panel members.

E. Have panel members submit brief biographical sketches of themselves and an outline or statement concerning their topic area. This will help the moderator prepare the questions.

F. To help get audience participation, have them submit questions to the moderator during the break. The moderator then can share these with the panel members.

G. Do not rule out opening the panel with a film or slide presentation that would give a brief overview of the history of the community. This gives participants a common base of knowledge.

H. Pat O'Brien and Tom Isern of the Great Plains Center and the History Department of Emporia State University in Emporia, Kansas, have agreed to produce a video and/or slide-tape program outlining the different aspects of a community's heritage (people, work, beliefs, culture, etc.) This production would be available to all libraries participating in this project. It's purpose will be to introduce the importance of having a sense in a community's roots and will serve as an opening and/or overview for a community heritage program. This media production is currently being negotiated and outside funding will be sought.

PROGRAM #2: The Black Cowboy
MAJOR RESOURCE: Black Liberal Arts, Inc.
1901 N. Ellison
Oklahoma City, Oklahoma 73106
(405) 528-4666

Black Liberal Arts, Inc., is a theater group operating out of Oklahoma City, Oklahoma. They have recently put together a production entitled, The Black Cowboy, which dramatizes the lives and contributions of the black cowboys and buffalo soldiers of the West. The fee for the production is $1,000 plus mileage and they will be available for all three states in the project.

The library should seek matching community funds for the production and use the "Rural Libraries and the Humanities" Project funds to pay a humanities scholar to lead an audience discussion of the dramatization after the presentation.

The humanities scholar can ask questions such as: how does the black experience differ or parallel the history we know of the region; how does the dramatization change our perceptions of the black contributions to Western development; how does this view of the black cowboy compare to the myth of the TV cowboy.

OTHER PROGRAM FORMATS AND SUGGESTIONS

The primary focus of the "Heritage of the Plains and Mountains" program packet is on community heritage. It is felt that the panel discussion format described in Program #1 will provide an opportunity for the audience to truly become involved in looking at their community from the viewpoint of the humanities. This format will also allow the participating humanities scholar to become involved in defining the community's heritage and in applying the abstract topic of heritage to a specific situation.

There are other programs dealing with regional heritage that could be conducted in the library. Many of the humanities scholars who have agreed to participate in the project have areas of expertise that they are willing to share and discuss as a program.

*Marjorie Sackett, of Ft. Hays State University, Hays, Kansas, will conduct programs on how the Volga-Germans arrived in Kansas and what their contributions have been in the state. Dr. Margaret Nelson of Oklahoma is very knowledgable about Indian culture and contributions. Any of the humanities scholars listed in this packet will make excellent program presentors.

*Also listed in this program packet are film suggestions. These films could be used to introduce a segment of a community's heritage. There are films on specific areas, as well as specific occupations. "The Cattlemen" from the Colorado Historical Society and "Junction City 1890-1915" from Kansas are two of these. The films could also be used by humanities scholars to introduce their program. "End of the Trail" might be an excellent opening for Ms. Nelson. Some of the films could serve as a program in their own right. For example, "Real West" could be viewed and followed by a discussion about the myths put forth by most films.

PEOPLE RESOURCES

TO HELP PLAN AND CONDUCT

YOUR HUMANITIES PROGRAM

RESOURCE PEOPLE AND SPECIAL PROGRAMS

Here is a state-by-state listing of people who have agreed to conduct programs and/or serve as a resource for libraries participating in the "Rural Libraries and the Humanities" project. The people on this list all have a special interest in regional, state and Western heritage. Some have agreed to share their special talents and accomplishments in the form of special programs. This list, obviously, does not cover every available humanities scholar in the state. If you are located near a university or college, you may know of someone that you would like to have conduct a program for your library. This is something you will decide once you have selected the specific type of program for your library.

Colorado Resource People

PAUL BRYANT
Colorado State University
Graduate Studies
Ft. Collins, CO 80523
(303) 491-6817

Paul Bryant has traveled through several western states (Colorado, Kansas and Oklahoma among them), visiting rural libraries to locate privately published family histories. He is willing to conduct programs about these histories.

BETSY JAMESON
Loretto Heights College
Director, Research Center on Women
3001 S. Federal
Denver, CO 80236
(303) 936-8441

Ms. Jameson is in charge of Colorado's Women's History Week. She is willing to conduct programs on women's history. She has developed a videotape, "Mining Town Women," that she is willing to share and discuss as a library program.

DR. ROBERT DELANEY
History Department
Ft. Lewis College
Durango, CO 81301
(303) 247-5450 (home)

Dr. Delaney will conduct programs on western history. He is specifically interested in the area near and around Gunnison.

DUANE SMITH
Ft. Lewis College
Durango, CO 81301
(303) 247-7662

Dr. Smith is a Colorado historian with a special interest in the Silverton/Durango area. He will conduct programming on Colorado history and mining history.

DUANE VANDENBUSCHE
History Department
Western State College of Colorado
Gunnison, CO 81230
(303) 943-0120

Duane Vandenbusche will conduct programs on the American West, including Colorado History, mining history, and the history of the cattle industry.

Kansas Resource People

KEITHA BOLANDER
Fort Scott Community College
Instructor of History and Genealogy
2108 South Horton
Fort Scott, Kansas 66701
(316) 223-2700

Keitha Bohlander is very interested in the western movement. She is willing to help libraries conduct programs on their community's heritage. She is also working on a directory of ghost towns in Kansas and is looking into why these communities have died out.

JOSEPH HICKEY
Anthropology Department
Emporia State University
Emporia, Kansas 66801
(316) 343-1200

Joseph Hickey has an interest in Knasas pioneer towns. He is willing to help libraries conduct a community reconstruction as well as take a look at the community's heritage.

HARVEY HOUGEN
Department of History
Kansas State University
Manhattan, Kansas 66506
(913) 532-6730

Harvey Hougen is willing to help libraries conduct programs on the community's history. He is a professor for Kansas History and is also willing to conduct programs on Kansas history. He has slides to accompany the program.

TOM ISERN
History Department
Emporia State University
Emporia, Kansas 66801
(316) 343-1200

Tom Isern is currently serving as a historian in residence to rural communities in a three county area around Emporia. He is willing to work with libraries who want to conduct community heritage programs.

DR. WILLIAM KOCH
Professor Emeritus
English Department
Kansas State University
Manhattan, Kansas 66506
(913) 532-6716 (work)
(913) 539-7138 (home)

Dr. Koch is the leading folklorist in Kansas. He has written several books on the topic. Dr. Koch's entertaining and informative program includes tales and songs and their histories.

HOWARD MARSHALL
English Department
Kansas State University
Manhattan, Kansas 66506
(913) 532-6716

Howard Marshall is an assistant professor of English and Folklore at Kansas State University. His knowledge of folklore covers a wide area. He is specifically interested in conducting programs on folk music, especially the "traditional fiddling in Midwestern culture."

PAT O'BRIEN
Great Plains Center
Emporia State University
Emporia, Kansas 66801
(316) 343-1200

Pat O'Brien is very interested and very involved in the history of Kansas. He has conducted a key role in several history projects through the Great Plains Center ans has worked with the Kansas Committee for the Humanities. He is willing to work with libraries wanting to conduct community heritage projects.

MARJORIE SACKETT
English Department
Fort Hays State University
Hays, Kansas 67601
(913) 628-5385 (office)
(913) 628-4285 (English Department)
(913) 625-8248 (home) (Box 651, Hays, KS 67601)

Marjorie Sackett has conducted extensive research into the history of Volga-German and Czech people in Kansas. Ms. Sackett has a prepared talk and slides about the heritage of these people and the history of the area they settled.

Oklahoma Resource People

ANDREA CLARK
Director of Library Resources Division
Oklahoma Historical Society
2100 North Lincoln
Oklahoma City, Oklahoma 73105

Andrea Clark's background is in English and history. Ms. Clark is willing to conduct programs on Oklahoma history and help libraries work on their community's heritage, as well as sharing information on what is available through the Historical Society's library.

DR. DOUGLAS HALE
Department of History
Oklahoma State University
Stillwater, Oklahoma 74078
(405) 624-5678

Dr. Hale has written a book, Germans from Russia in Oklahoma, for the Oklahoma Image project. Dr. Hale is interested in immigration history and and would be willing to serve on a panel about community or state history.

DR. GLENNA MATHEWS
Women's History
Oklahoma State University
Stillwater, Oklahoma 74078
(405) 624-5678

Dr. Mathews will conduct programming on pioneer women and their legacy, oral histories and oral history techniques.

DR. MARGARET NELSON
English Department
Oklahoma State University
Stillwater, Oklahoma 74078
(405) 624-6138

Dr. Nelson's background and interest is in Indian culture and folklore. She is interested in helping to develop programs which emphasize the affects of Indian culture on Oklahoma. She is especially interested in serving on a panel with other historians whose expertise ties in other ethnic groups which settled in Oklahoma.

PROFESSOR ROYCE PETERSON
History Department
Central State University
Edmond, Oklahoma 73034
(405) 341-2980

Professor Peterson teaches Oklahoma history and has a special interest in cowtowns, regional Indian tribes, Oklahoma outlaws, law enforcement, and the cattle industry. He is willing to work with libraries to conduct programs on these topics.

DR. ALVIN TURNER
323 East Washington
Guthrie, Oklahoma 73044
(405) 282-3959

Dr. Turner is a historian with a great deal of interest in and knowledge of Oklahoma heritage. He can aid libraries wanting to conduct community heritage programs, Oklahoma history programs or programs on folklore.

STATE HUMANITIES PROGRAMS

The state humanities programs in the three states are committed to bringing about the public understanding and appreciation of the humanities. The programs award grants from projects in their states that benefit the humanities. The projects must be geared to the out of school adult and must involve humanities scholars in the planning and implementation stages. Providing humanities scholars connected to colleges and universities with the opportunity to share their knowledge and expertise with adults in a non-classroom setting is another part of the state humanities programs' goals.

The humanities staff in the three states involved in the "Rural Libraries and the Humanities" project are all very interested in getting public libraries involved in humanities programming. For more information about the packaged programs they have and their grant guidelines, write to the following addresses.

Colorado Humanities Program
601 Broadway
Denver, Colorado 80203
303/595-0881
Helen Volkomener, Executive Director

Kansas Committee for the Humanities
112 West 6th Street, Suite 509
Topeka, Kansas 66603
913/357-0359
Marion Cott, Director

Oklahoma Humanities Committee
2809 N. W. Expressway, #500
Oklahoma City, Oklahoma 73112
405/840-1721
Anita May, Director

STATE LIBRARY AGENCY

For suggestions on adult programming in public libraries and information on people and material resources, contact your state library.

Colorado State Library
1362 Lincoln Street
Denver, Colorado 80203
303/866-2174
Phyllis Baker, Continuing Education Consultant

Kansas State Library
3rd Floor, State Capitol
Topeka, Kansas 66612
913/296-3642
Vee Friesner, Director of Library Development

Oklahoma Department of Libraries
200 Northeast 18th Street
Oklahoma City, Oklahoma 73105
405/521-2502
Charlaine Ezell, Adult Programming Consultant

STATE PLANNING AND RESOURCE BOARD

A State Planning and Resource Board has been set up for each state to advise project staff, serve as humanities resources for local programs and aid in identification of local humanities scholars and humanities resources. The board includes humanities scholars, librarians, a representative from the state humanities agency and the state library agency.

The idea behind the State Planning and Resource Board is to help reinforce support to the local library program and to advise project staff. Small rural libraries need help in identifying local/state humanities scholars both through their library systems and their community and state. State project staff can benefit by the humanities scholars expertise. The Planning and Resource Board is the focal point for coordination and networking.

A. Colorado State Planning and Resource Board

Phyllis Baker, Continuing Education Consultant, State Library
Gordon Barkydt, Regional Library System Director
Maryellen Brubaker, Public Library Director
Susan Case, Public Library Collection Coordinator
Dorothy Corsberg, Speech, Literature and Drama Professor
Thomas Mauch, Professor of English
Annette Milliron, Public Library Director
Larry Prestwich, Humanities Professor
Robert Richardson, Professor of English
Dr. Zelda Rouillard, Professor of English
Mary Ann Surges, Assistant Professor of Religious Studies
Ann Tremontozzi, Public Library Director
Helen Volkmener, State Humanities Program Director

B. Kansas State Planning and Resource Board

Twila Bowersox, Public Library Director
Marion Cott, State Humanities Program Director
Gene DeGruson, Humanities Instructor
Vee Friesner, Director of Library Development, State Library
Jane Hatch, Regional Library System Director
Charlene Hurt, University Library Director
Dave Ison, Associate Professor of English Literature
Donna Jones, Public Library Director & Chair of State Humanities Committee
Richard Rademacher, Public Library Director
Steve Robbins, English Instructor

C. Oklahoma State Planning and Resource Board

Barbara Hillyer Davis, Women's Studies
Charlaine Ezell, Adult Programming, State Library
Katherine Hale, Regional Library System Director
Esther Henke, Outreach Director, State Library
Linda Knisley, Public Library Director
David Levy, Professor of History
Anita May, State Humanities Program Director
David Miller, Chairman of University Social Science Department
Donald Richardson, Public Library Director
Myrna Ruffner, City Arts and Humanities Council Director
Steve Skidmore, Public Library Director

NATIONAL AND STATE ORGANIZATIONS

These organizations can provide information and possibly materials on the topic. Remember to include a self-addressed, stamped envelope when requesting information.

American Association for State and Local History
1400 Eighth Avenue, So.
Nashville, Tennessee 37203

Interested in improving the study of state and local history. Publications: Directory of Historical Societies and Agencies in the U. S. and Canada; History News (monthly); leaflets and books.

American Folklore Society
Department of Behavioral Science
College of Medicine
Milton S. Hershey Medical Center
Pennsylvania State University
Hershey, Pennsylvania 17033

Interested in collection, discussion and publication of folklore.

American Indian Historical Society
1451 Masonic Avenue
San Francisco, California 94117

Educational and cultural programs. Sponsors classes, forums and lectures on the history of American Indians. Publications: Weewish Tree (juvenile); The Indian Historian; books.

American Lives Endowment
Town Center
765 Portola Road
Portola Valley, California 94025

Supporters of life story writing and family history as an expression of our cultural heritage.

Black Liberal Arts, Inc.
1901 N. Ellison
Oklahoma City, Oklahoma 73106

This is a theater group that is involved in several different projects that deal with black heritage in Oklahoma.

Center for Southern Folklore
P. O. Box 40105
Memphis, Tennessee 38104

Researches folk traditions of the Southern United States and produces documentary films, records, traveling exhibits, books and slide-tape programs on tales, crafts, music and lifestyles. Publications: Magazine (3/year); Southern Folklore Reports; Index of American folklore films and videotapes.

Cherokee National Historical Society
P. O. Box 515
Tahlequah, Oklahoma 74464

Interested in preserving the history and traditions of the Cherokee Indian Nation.

Institute of the Great Plains
Museum of the Great Plains
P. O. Box 68
Elmer Thomas Park
Lawton, Oklahoma 73502

To further the study and understanding of the history of the Great Plains of North America. Publications: Great Plains Journal (annual).

National Association and Center for Outlaw and Lawman History
Library
University of Wyoming
Laramie, Wyoming 82070

Collect, preserve and share materials on outlaw-lawman history and to preserve historic sites and trails. Publications: Newsletter; Quarterly; brochure.

National Council for the Traditional Arts
1346 Connecticut
Washington, D.C. 20036

Organizes National Folk Festival and aids states in conducting presentations of traditional arts. Publications: Calendar of Folk Festivals and handbook on presenting folk culture.

National Cowboy Hall of Fame and Western Heritage
1700 N. E. 63rd Street
Oklahoma City, Oklahoma 73111

Preserving the heritage of the American West and honoring the pioneers who developed the West.

National Trust for Historic Preservation
1785 Massachusetts Avenue, N..W
Washington, D.C. 20036

Chartered by the U. S. Congress to facilitate public participation in the preservation of buildings, sites, and objects significant in American history. Publications: Preservation News (monthly); Conserve Neighborhoods (newsletter) Historic Preservation (bimonthly).

Western History Association
University of Nevada
Reno, Nevada 89557

Interested in the history of the trans-Mississippi West of the United States. Publications: The American West; Western Historical Quarterly.

Westerners International
Box 3485, College Station
Tucson, Arizona 85722

Individuals interested in Western American history and folklore. Publications: Buckskin Bulletin (quarterly).

State Historical Societies

Your State Historical Society has a wealth of information about your state's past. They will be able to provide you with histories of your state as well as photographs and other exhibit items. Write them ans see how they can help you put together a program or display. (Don't forget your local historical and genealogical groups!)

State Historical Society of Colorado
1300 Broadway
Denver, Colorado 80203
(303) 892-2136

Kansas Historical Society
120 West 10th
Topeka, Kansas 66612
(913) 296-3251

Oklahoma Historical Society
2100 North Lincoln
Oklahoma City, Oklahoma 73105
(405) 521-2491

HERITAGE OF THE PLAINS AND MOUNTAINS: A BIBLIOGRAPHY

This is a list of books on the history and heritage of the region. These are general works dealing with different aspects of our heritage. Books have been divided into four sections: I. Colorado Heritage; II. Kansas Heritage; III. Oklahoma Heritage; IV. General Works of Regional Heritage.

This is a selected list, only a sampling of the historical works about the three states are listed. Each library is encouraged to use their and other community agencies resources to provide materials on that particular community's history.

The purpose of the bibliography is to provide support materials for program presentors and participants. The books may be used for displays in the library or at the program. You may also use the list to put together a mini-bibliography to hand out to your patrons. DO NOT WORRY if you do not own many or any of the books on the list. You will have others on your shelves that will work very well. DO NOT FORGET to use interlibrary loan and your regional library service system to acquire those books not in your collection.

I. COLORADO HERITAGE

ABBOTT, Carl. Colorado: A History of the Centennial State. Boulder: Colorado Associated University Press, 1976.

_____. Colorful Colorado. Boulder: Colorado Associated University Press, 1976.

BANCROFT, Caroline. Colorful Colorado: Its Dramatic History. Denver: Sage Books, 1959.

_____. Silver Queen, The Fabulous Story of Baby Doe Taylor. Boulder: Johnson Publishing Co., 1978.

BIRD, Isabella Stuart. A Lady's Life in the Rocky Mountains. Norman: University of Oklahoma Press, 1960.

BROWN, Margaret Duncan. Sheperdess of Elk River Valley. Denver: Golden Bell Press, 1967.

BRUYN, Kathleen. "Aunt" Clara Brown. Boulder: Pruett Publications, 1971.

DENVER POST. Rocky Mountain Empire: Revealing Glimpses of the West in Transition from Old to New, from the Pages of the Rocky Mountain Empire Magazine of the Denver Post. Garden City, NY: Doubleday, 1950.

HAMIL, Harold. Colorado Without Mountains: A High Plains Memoir. Kansas City, MO: Lowell Press, 1976.

HILL, Alice Polk. Tales of Colorado Pioneers. Glorieta, NM: Rio Grande Press, 1976.

HUGHES, J. Donald. American Indians in Colorado. Boulder: Pruett Publishing, 1977.

PATTERSON-BLACK, Sheryll & Gene. Western Women in History and Literature. Crawford, NE: Cottonwood Press, 1978.

SPRING, Agnes Wright. The Cheyenne and Black Hills Stage and Express Routes. Lincoln: University of Nebraska Press, 1948.

_____. Cow Country Legacies. Kansas City: Lowell Press, 1976.

STEWART, Elinor Pruitt. Letters of a Woman Homesteader. Lincoln: University of Nebraska Press, 1961.

WATERS, Frank. The Colorado. New York: Farrar & Rinehart, 1946.

UBBELOHDE, Carl, Maxine Benson and Duane Smith. A Colorado History. Boulder: Pruett Publishing, 1976.

VANDENKUSCHE, Duane and Duane A. Smith. A Land Alone: Colorado's Western Slope. Boulder: Pruett Publishing Co., 1981.

WYNAR, Gohdan, (Ed.) Colorado Bibliography. Littleton, CO: Libraries Unlimited, 1980.

YOUNG, Bob. Pikes Peak or Bust: The Story of the Colorado Settlement. New York: J. Messner, 1970.

II. KANSAS HERITAGE

ADAMS, Robert E. Hardships of a Kansas Homesteader. New York: Vantage Press, 1967.

ATHEARN, Robert. In Search of Canaan: Black Migration to Kansas, 1879-80. Lawrence, KS: The Regents Press, 1978.

BAUGHMAN, Robert W. Kansas in Maps. Topeka: Kansas State Historical Society, 1961.

BRACKE, William. Wheat Country. New York: Duell, Sloan & Pearce, 1950.

CHANDLER, Allison. Trolley through the Countryside. Denver: Sage Books, 1963.

CLARK, Carroll. People of Kansas. Topeka: Kansas State Planning Board, 1936.

CLOUGH, Frank C. William Allen White of Emporia. Westport, CT: Greenwood Press, 1970, c. 1941.

CLUGSTON, W. G. Rascals in Democracy. New York: R. R. Smith, 1940.

CRUMBINE, Samuel. Frontier Doctor: The Autobiography of a Pioneer on the Frontier of Public Health. Philadelphia: Dorrance, 1948.

HOWES, Charles. This Place Called Kansas. Norman: University of Oklahoma, 1952.

KOCH, William E. Folklore from Kansas: Customs, Beliefs and Superstitions. Lawrence: Regents Press of Kansas, 1980, 1978.

McNEAL, Thomas Allen. When Kansas Was Young. Topeka: Capper Publications, 1940.

MECHAM, Kirke. (Ed.) The Annual of Kansas, 1886-1925. (2 vols.) Topeka: Kansas State Historical Society, 1956.

PAINTER, Nell Irvin. Exodusters: Black Migration to Kansas after Reconstruction. New York: Knopf, 1977.

RICH, Everett. The Heritage of Kansas. Lawrence: University of Kansas Press, 1960.

RILEY COUNTY GENEALOGICAL SOCIETY. Pioneers of the Bluestem Prairie. Manhattan, KS: Riley County Genealogical Society, 1976.

RUEDE, Howard. Sod-House Days, Letters from a Kansas Homesteader, 1877-78. New York: Columbia University Press, 1937.

SOCOLOFSKY, Homer. Landlord William Scully. Lawrence: The Regents Press of Kansas, 1979.

STRATTON, Joanna L. Pioneer Women: Voices from the Kansas Frontier. New York: Simon & Schuster, 1981.

STREETER, Floyd. Prairie Trails and Cow Towns: The Opening of the Old West. New York: Devin Adair Co., 1963.

VESTAL, Stanley. Short Grass Country. New York: Duell, Sloan & Pearce, 1941.

III. OKLAHOMA HERITAGE

BERNARD, Richard. The Poles in Oklahoma. Norman: University of Oklahoma Press, 1980.

BICHA, Karel. The Czechs in Oklahoma. Norman: University of Oklahoma Press, 1980.

BLESSING, Patrick. The British and Irish in Oklahoma. Norman: University of Oklahoma Press, 1980.

BROWN, Kenny. The Italians in Oklahoma. Norman: University of Oklahoma Press, 1980.

CHESSER, Cecil. Across the Lonely Years: The Story of Jackson County. Altus, OK: Altus Printing Co., 1971.

DOWNING, Todd. Cshahta Anompa: An Introduction to the Choctaw Language. Durant, OK: Choctaw Bilingual Education Program, Southeastern State College, 1974.

DOWNS, Alexis Ann. George Milburn: Ozark Folklore in Oklahoma Fiction. Stillwater: Oklahoma State University, 1978.

FOREMAN, Grant. Indians and Pioneers: The Story of American Southwest before 1830. New Haven: Yale University Press, 1930.

GIBSON, Arrell Morgan. Oklahoma, A History of Five Centuries. Norman: University of Oklahoma Press, 1981.

_____. The Oklahoma Story. Norman: University of Oklahoma Press, 1978.

GUTHRIE, Woody. Woody Guthrie Folk Songs. New York: Ludlow Music, 1963.

HALE, Douglas. The Germans from Russia in Oklahoma. Norman: University of Oklahoma Press, 1980.

HAYES, William E. Iron Road to Empire. Simmons-Boardman, 1953.

HENDERSON, Arn. Architecture in Oklahoma. Norman, OK: Point Riders Press, 1978.

MORRIS, John W. Ghost Towns of Oklahoma. Norman: University of Oklahoma Press, 1977.

_____. Historical Atlas of Oklahoma. Norman: University of Oklahoma Press, 1976.

OSKISON, John. Tecumseh and His Times: The Story of a Great Indian. New York: Putnam, 1938.

RIDGE, John Rollin. Trumpet of Our Own: Yellow Bird's Essays on the North American Indian. San Francisco: Book Club of California, 1981.

SMITH, Michael. The Mexicans in Oklahoma. Norman: University of Oklahoma Press, 1980.

STRICKLAND, Rennard. The Indians in Oklahoma. Norman: University of Oklahoma Press, 1980.

IV. GENERAL WORKS OF REGIONAL HERITAGE

ABAJIAN, James. Blacks and Their Contributions to the American West. Boston: G. K. Hall, 1974.

ALLEN, Frederick Lewis. Only Yesterday: An Informal History of the Nineteen-Twenties. New York: Harper & Row, 1964.

BILLINGTON, Roy A. The Far Western Frontier, 1830-1860. New York: Harper & Row, 1962.

_____. Westward Expansion: A History of the American Frontier. New York: Macmillan, 1974.

_____. Westward Movement in the United States. Princeton, NJ: Van Nostrand, 1959.

BROWN, Dee. The Gentle Tamers: Women of the Old West. Lincoln: University of Nebraska Press, 1970, c. 1958.

CAWELTI, John. Six-Gun Mystique. Bowling Green, OH: Popular Press, 1971.

CLARK, Thomas. (Ed.) The Great American Frontier: A Story of Western Pioneering. Indianapolis: Bobbs-Merrill, 1975.

De VOTO, Bernard. Across the Wide Missouri. Boston: Houghton, Mifflin, 1975.

DICK, Everett. The Sod House Frontier, 1854-1890. Lincoln: Johnson Publishing Co., 1954.

FARAGHER, John Mack. Women and Men on the Overland Trail. New Haven, CT: Yale University Press, 1980.

FISCHER, Christiane. (Ed.) Let Them Speak for Themselves: Women in the American West, 1849-1900. New York: Dutton, 1978.

GREENWAY, John. (Ed.) Folklore of the Great West. Palo Alto, CA: American West Publishing Co., 1969.

GREGG, Josiah. The Commerce of the Prairies. Lincoln: University of Nebraska Press, 1967, c. 1844.

HENNESSY, Alistair. The Frontier in Latin American History. Albuquerque, NM: University of New Mexico Press, 1978.

HOEBEL, E. Adamson. The Cheyennes: Indians of the Great Plains. New York: Holt, Rinehart and Winston, 1978.

KATZ, William Loren. The Black West. New York: Doubleday, 1971.

LEWIS, Marvin. (Ed.) The Mining Frontier: Contemporary Accounts from the American West in the Nineteenth Century. Norman: University of Oklahoma Press, 1967.

MOWRY, George E. The Twenties: Fords, Flappers and Fanatics. Englewood Cliffs, NJ: Prentice-Hall, 1963.

NEIHARDT, John G. Black Elk Speaks. Lincoln: Bison Books, 1961.

RIEGAL, Robert, and Athearn, Robert. America Moves West. (5th Ed.) New York: Holt, Rinehart, Winston, 1971.

SANDOZ, Mari. The Cattlemen. London: Eyre & Spottiswoode, 1961.

TURNER, Frederick Jackson. Significance of the Frontier in American History. New York: Ungor, 1963.

_____. My Reminiscences as a Cowboy. New York: Charles Boni Paper Books, 1930. (NF)

HAYCOX, Ernest. Canyon Passage. New York: Grosset & Dunlop, 1945. (F)

_____. Deep West. New York: Grosset & Dunlop, 1937. (F)

HENDERSON, Daryl. Ditch Valley. New York: Scribner, 1972. (F)

HIND, Stephen. Familiar Ground. Lawrence, KS: Cottonwood Review Press, 1980. (P)

HOOPES, Helen Rhoda. (Ed.) Contemporary Kansas Poetry. Lawrence, KS: F. Watts, 1927. (P)

HOWE, Edgar Watson. The Story of a Country Town. New York: Holt, Rinehart and Winston, 1964, c. 1883. (F)

HUGHES, Langston. Not Without Laughter. New York: Knopf, 1930. (F)

INGE, William Motter. Bus Stop. New York: Random, 1955. (F)

_____. Dark at the Top of the Stairs. New York: Dramatist Play Service, 1960. (F)

_____. Picnic. New York: Random, 1953. (F)

ISE, John. Sod and Stubble. Lincoln: University of Nebraska Press, 1967. c. 1936. (F)

JOHNSON, Martin. Over African Jungles. New York: Harcourt, Brace & Co., 1935. (NF)

JOHNSON, Osa. I Married Adventure: The Lives and Adventures of Martin and Osa Johnson. New York: Lippincott, 1940. (NF)

KOCH, William E. Folklore from Kansas: Customs, Beliefs and Superstitions. Lawrence, KS: Regents Press of Kansas, 1980, 1978. (NF)

LAMAN, Russell. Manifest Destiny. Chicago: Regnery, 1963. (F)

LELAND, Lorrin. (Ed.) The Kansas Experience in Poetry. Lawrence, KS: University of Kansas, 1978. (NF)

Le SUEUR, Meridel. Rites of Ancient Ripening. Minneapolis, MN: Vanilla Press, 1975. (P)

LINDSAY, Mela Miesner. Shukar Balan: The White Lamb. Lincoln, NE: Augstrums Printing Service, 1974. (F)

16mm Films

Films are an excellent way to open a program and to stimulate discussion. They give everyone in the audience a common background of knowledge. The films listed here portray different aspects of regional, state or local heritage. A list of the distributors and their symbols is also included. Rental prices quoted are subject to change.

THE CATTLEMEN
22 minutes

Follows development of the cattle industry from the early days of the long drive to the established ranches of today (Colorado History). (CHS)

DOMESTICATING A WILDERNESS, PART I
Color, 27 minutes, Time-Life Films, 1972

Westward expansion following the Civil War. The Mormons, the railroads, and the trail drives are featured. Abilene, Kansas, becomes the mecca for the cowboy. Frontier law and justice are discussed. (KU-$14 rental)

DOMESTICATING A WILDERNESS, PART II
Color, 25 minutes, Time-Life Films, 1972

The domesticating of the wilderness, despite violence and hardships, by homesteaders. The new tools, Custer, Wounded Knee and Eisenhower are mentioned. The settling of Oklahoma is depicted. (KU-$14 rental)

DUST BOWL
B&W, 26 minutes, McGraw-Hill Films, 1960

Documentary of the neglected land; the neglect of the people; the exploitation, speculation and complacency which resulted from a mass migration from the drought-stricken southwest to California. (OSU-$6 rental; KU-$9 rental)

END OF THE TRAIL: THE AMERICAN PLAINS INDIAN
B&W, 53 minutes, McGraw-Hill Films, 1967

Surveys the Westward movement in America during the last century and the tragic impact of that movement of the American Indian. Many actual photographs of the period are used to give an authentic picture of events. (KU-$14 rental; CU-$17.50 rental)

FOLKSONGS OF THE WESTERN MOVEMENT (1787-1853)
Color, 14 minutes, Coronet Instructional Films, 1968

Depicts the adventure of the westward movement as told through the use of popular songs of the period.

FOLKSONGS OF WESTERN SETTLEMENT
Color, 16 minutes, Coronet Instructional Films, 1968

The folksongs of the people who settled the American West reflect their hardships. Down in the Mine, Farmer is the Man, The Chisholm Trail, I Ride an Old Paint are some of the songs that brings the west to life. (KU-$12.40 rental; CU-$11.50 rental)

THE FRONTIER EXPERIENCE
Color, 28 minutes, Learning Corporation of America, 1975

Dramatizes the westward movement from a woman's point of view, based upon diaries of the period. A woman who moves to Kansas with her family decides to stay after surviving the frontier unaided following her husband's death. (KU-$15 rental; CU-$15 rental)

THE FUR TRADE
14 minutes

Portrays the history and the impact of the fur trade and trappers in Colorado. (CHS)

GHOST TOWNS OF PIKE'S PEAK
Color, 10 minutes, Classroom Film Distributors, 1951

Cripple Creek Basin was once the richest source of gold in the world. Some of the towns which sprung up were Cripple Creek, Victor, Elkton and Anaconda. Life in this area is portrayed. (CU-$8.50 rental)

GHOST TOWNS OF THE ROCKIES
Color, 12 minutes, Classroom Film Distributors, 1951

Concerns the towns of the early gold rush days in Colorado, and shows some of the towns still in existence, such as Central City. (CU-$11.50 rental)

HIGH COUNTRY HISTORY
20 minutes

A brief, colorful summary of the history of Colorado from Spanish exploration to modern times. (CHS)

THE INDIANS
31 minutes

A general history of the plains and mountain Indian, emphasizing the relation with and the inevitable conflict between Indians and settlers. (CHS)

JUNCTION CITY 1890-1915
B&W, 27 minutes, University of Kansas Radio, T.V. & Film, 1974

Joseph J. Pennell, author; collection of photographs of Junction City were used to create this unique record of the growth of a Kansas town. (KU-$9 rental)

KANSAS CIRCA '90
Color, 26 minutes, University of Kansas Radio, T.V., & Film

Depicts life, as seen by a young boy, in a typical Kansas community about 1890. Presents many facts and activities common to small rural towns of the period. (KU-$14 rental)

THE MINERS
Color, 25 minutes, Xerox, 1970

Features men who came to Colorado after the discovery of gold. Out of the gold rush grew towns, governments, and transportation. Shows the changes in the mining industry over the years. (CU-$15 rental)

NESHNABEK: THE PEOPLE
B&W, 30 minutes, University of Kansas Audiovisual Center, 1979

Floyd Schultz's documentation of the Prairie Band Pottawatomi of Kansas from 1927 - 1941, was edited in 1979. A soundtrack, based upon interviews with elderly Pottawatomi, was added. (KU-$12 rental)

REAL WEST
B&W, 57 minutes, McGraw-Hill Films, 1961

A documentary covering the 40 year period of westward migration by wagon trains. The film shows frontier and mining towns, legendary characters, cattle drives, etc. Shows the civilizing influence of women and railroads, and the Native American tragedy. Narrated by Gary Cooper. (CU-$17.50 rental; KU-$15 rental)

ROCKING HORSE COWBOY
Color, 24 minutes, Encyclopedia Britannica Educational Corporation, 1977 (#31064)

A modern day cowboy growing old. Lew Morgan tells about how everything has changed. Also discusses the myth and reality of the popular cowboy image. (KU-$16 rental)

THE RUN
B&W, 30 minutes, WKY-TV, Oklahoma City

The exciting story of the mad rush to get claims in the Unassigned Lands on April 22, 1889. An award-winning film. (OSU-$9.50 rental)

SETTLING OF THE GREAT PLAINS
Color, 17 minutes, Encyclopedia Britannica, 1963

Homesteading on the Great Plains. Reviews geography and cultural factors that hampered and aided settlement of the plains. (CU-$11.50 rental)

SETTLING THE GREAT PLAINS, 1850-1855
Color, 12 minutes, McGraw-Hill Films, 1959

Concentrates on the 1850-1855 period to trace the successive adaptation by the Indians, cattlemen and homesteaders to the difficulties of the Great Plains environment. (CU-$11.50 rental)

THE SHINING MOUNTAINS
Color, NBC-TV, 1970

Traces the history of the Rocky Mountains from the pioneers who viewed them as an obstacle, to the gold rush, to the resorts of today. (OSU-Part I, 27 minutes-$10 rental; Part II, 27 minutes-$10 rental)

THROUGH THE LOOKING GLASS DARKLY
Color, 90 minutes, WKY-TV, Oklahoma City

A 3-part series depicting the history of black contributions and involvement in Oklahoma history. (OSU-3 parts-$10 each rental)

THE TRAILBLAZERS
25 minutes

Dramatizes the early Spanish and French explorations in the area that is now Colorado. The expeditions of Pike, Long, Freeman, and Gunnison are emphasized. (CHS)

Film Distributors

CHS — Colorado Historical Society
Education Department
The Heritage Center
1300 Broadway
Denver, Colorado 80203
(303) 866-3682

OSU — Audiovisual Center
Oklahoma State University
Stillwater, Oklahoma 74074
(405) 624-7216

MSP — Modern Sound Pictures, Inc.
1402 Howard Street
Omaha, Nebraska 68102
(402) 341-8476

SMP — Swank Motion Pictures, Inc.
201 South Jefferson Avenue
St. Louis, Missouri 63103
(314) 534-6300

or

4111 Director's Row
Houston, Texas 77092
(713) 683-8222

CU — University of Colorado
Educational Media Center
Stadium Building
Boulder, Colorado 80309
(303) 492-7341

KU — University of Kansas
Division of Continuing Education
Film Rental Services
746 Massachusetts Street
Lawrence, Kansas 66044
(913) 864-3352

Another Film Resource

Limbacher, James L.

Feature Films on 8mm and 16mm: A Directory of Feature Films Available for Rental, Sale and Lease in the United States. (6th ed.)

New York, Xerox, 1979

This book is an invaluable tool for locating motion pictures available for rental in 16mm format.

American Indian Civil Rights Handbook. 1S4N2 S/N 005-000-00245-1, 1980. $4.25.

BARTIS, Peter. Folklife and Fieldwork: A Layman's Introduction to Field Techniques (Pub #3) 27 pg, il., 1979. American Folklife Center, Library of Congress, Washington, D.C. 20540. Practical techniques for the collection of folklife materials and to assist the non-specialist in doing the kinds of collecting that can make a lasting contribution to our knowledge of American civilization. Free -- send mailing label.

COLORADO EDUCATIONAL MEDIA ASSOCIATION. Colorado Grubstake '80. 1980. 5895 S. Universtiy Boulevard, Littleton, CO 80121. $3.

Family Folklore: Interviewing Guide and Questionnaire. 1979. 147T1 S/N 047-000-00352-1. $1.

Historic Preservation Grants-in-Aid for Acquisition and Development Projects. Explains the Historic Preservation Grants-in-Aid Program and outlines the standards which must be met to qualify. 1979. Folder, il. 180X1 S/N 024-016-00110-9. $1.50.

HIXON, Robert. Lawrie, Tatum Indian Agent: Quaker Values and Hard Choices. 1981. Relates the experiences of one Quaker Indian agent for the Kiowa and Comanche Indians of Oklahoma. Pendle Hill, 338 Plush Mill Road, Wallingford, PA 19086. 28 pg. $1.50 + 60¢ handling charge.

Indian Images: Photographs of North American Indians 1847-1928. 1975. Contains background data and reproductions on Smithonians collection of North American Indian photographs. 31 pg. il. 13U1, S/N 047-001-00107-9 $1.05

Long House: Mesa Verde National Park, Colorado. 1980. Long House is a spectacular cliff dwelling which was built around 1200 A.D. and survived in a virtually unspoiled setting. The product of extensive archeological research, this completely illustrated book details the architecture, construction, burial sites, and artifacts of this unique pueblo. 431 pg. il., 4P1 S/N 024-005-00652-4 $9.50.

Remember the Neighborhoods: Conserving Neighborhoods Through Historic Preservation Techniques. 1981. 119W1 S/N 052-003-00802-5. $1.75.

Selected U. S. Government Publications. Superintendent of Documents, U. S. Government Printing Office, Washington, D.C. 20402. (free; write to be put on mailing list)

Vertical File Index. H. W. Wilson Co., 950 University Avenue, Bronx, NY 10452 (issued monthly, except August; subscription price: $20/year)

Where Have All the Farmlands Gone? 1980. 40T1 S/N 041-001-00214-6. $1.75. Every year in the U. S., one million acres of prime farmland are shifted to uses other than agriculture. Why?

MISCELLANEOUS RESOURCES: A FEW THINGS TO CHECK OUT

BLACK LIBERAL ARTS, INC.
1901 N. Ellison
Oklahoma City, Oklahoma 73106
(405) 528-4666

Black Liberal Arts, Inc., a theater group located in Oklahoma City, is involved in several different projects that deal with black heritage in Oklahoma. Tyrone Wilkerson is currently serving as their poet in residence and conducts evening programs, reading his poetry and sharing information on other poets. They also have a traveling show entitled, The Black Cowboy, which deals with lives and history of the black cowboys and buffalo soldiers. They are currently developing a display on black towns in Oklahoma that will include photographs and pieces from black literature and poetry. For more information on the programs available through this organization and for fee information, contact Mr. Al Bostick at the above address.

COLORADO HERITAGE CENTER
1300 Broadway
Denver, Colorado 80203
(303) 866-3682

Cases & Trunks
The Case Histories and Grandmothers Trunks are portable collections of objects and artifacts that are intended for use in classrooms but might be very effective as part of a presentation or as display items.

CASE HISTORIES
Plains Indians: weapons, beadwork, clothing, tools.
Trappers and Traders: bag, powderhorn, clothing, tools, traps
Mining: gold pan, samples, small tools

GRANDMOTHER'S TRUNK
"Each of the trunks contains objects and artifacts that might have been collected by a 'real' grandmother. There are four trunks, each representing the culture of an ethnic group . . ." Black Grandmother's Trunk -- Hispano Grandmother's Trunk -- Indian Grandmother's Trunk -- Japanese Grandmother's Trunk.

OKLAHOMA HUMANITIES RESOURCE CENTER
Oklahoma Humanities Committee
2809 N. W. Expressway, #500
Oklahoma City, Oklahoma 73112
(405) 840-1721

The Center's holdings include approximately 70 titles of films, videocassette and slide-tape programs, most of which were originally produced with OHC grant assistance. Listed below are just a few of OHRC's programs. Programs rent for $10 (in-state).

FOLK ART IN OKLAHOMA: MORRIS TENNENBAUM
the life and art of the Norman tailor and football fan whose remarkable folk art creations were little-known prior to his death. Format: slide-tape program, 6½ minutes.

HARD TIMES: A HISTORY OF ORGANIZED LABOR IN OKLAHOMA
16mm color film, 28 minutes each, 1978
This is a series of four films documenting different topics on the labor history of Oklahoma: the coal miners and mining of southeastern Oklahoma, the lead and zinc miners and mining of northeastern Oklahoma, the meat packers of Oklahoma City, and a short history of the state federation of labor in Oklahoma.

A. Workin' the Coal Mines
B. The Hard Rock Miners
C. Packington, Oklahoma
D. On the Job in Oklahoma

PEOPLE BEFORE YESTERDAY: OKLAHOMA'S ARCHEOLOGICAL HERITAGE
Color slide-tape or 3/4" color videocassette, 20 minutes, 1980
This program shows how people lived in Oklahoma during the 11,000 years before statehood. They were nomadic peoples who lived in pole-frame shelters. Changes in the climate and the availability of food shaped their way of life. This program explains what may have happened to these ancient peoples and why other Indian tribes settled in the area that would become Oklahoma.

FACES OF THE CHEROKEE PEOPLE
Color slide-tape, 16-21 minutes each, 1979
This is a series of five programs dealing with the life, customs, and traditions of the Cherokee people of Oklahoma. Using a clear, concise narrative, and an excellent range of drawings, paintings, and photographs, the viewer is exposed to some of the dominant themes of Cherokee history and culture.

A. History: Evolution of the Cherokee Peoples
B. History: The Trail of Tears
C. Cherokee Myth and Legend
D. Cherokee Arts and Crafts
E. Cherokee Women

PLANNING LIBRARY PROGRAMS

by

PEGGY O'DONNELL

and

PATSY READ

Adapted for "Rural Libraries and the Humanities" Program Packets.

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INTRODUCING . . .

Library programming for the adult community is not a new idea. Many libraries have been providing film showings, reading and discussion groups, story hours, crafts demonstrations, and a variety of other programs for several years. Most of these libraries have found that their programs were well received, and resulted in great benefits for both the library and the community.

For too many librarians, however, community programming is still an untried task. A lack of funds and an already overworked staff have often prevented smaller libraries from planning and producing programs. Some librarians hesitate because they have had little or no experience in designing these events. Others refrain from putting on programs because they feel no one would be interested in attending such a function in the library.

If your library has not yet sponsored public programs, whatever the reason, this step-by-step manual on library programming was prepared for you. It will take you through all the steps of designing and staging a program. It will tell you how to get other people and community groups to share the work of planning and producing a program. It will show you how to promote your program to draw the kind of audience you're looking for.

The accompanying project materials will provide ideas and suggestions for humanities programs your library might want to try. You might use one of these ideas for your first program, or develop an idea of your own. Remember that even though these materials focus on programs involving the humanities, the principles behind them can be applied to many different programs.

So take a few minutes to read through this manual. You might be inspired to embark on a new and exciting venture for your library. We won't pretend that programming doesn't involve a lot of hard work, but we're sure you won't be disappointed with the results.

Why Should You Have Programs?

Almost every public library has its own special goals and serves a particular function in its community. A community program can help the library to achieve a number of these goals and it can open up new avenues of service to the community.

* It can help attract new users to the library.
* It can increase community awareness of the resources and services provided by the library.
* It can help the library to become a center for learning, culture, and information in the community.

* It can make the library a focal point for coordinating the community's resources.
* It can meet a community's need for a public forum where issues and problems can be discussed and ideas exchanged.

The public library is one of the few centers accessible to all members of the community. It serves no special interests, but belongs to all citizens. It is an ideal place for people with many different attitudes and ideas to come together for discussion. It is a resource center for the community where people expect to find all kinds of information. What better agency is there to provide programs where people can explore objectively through open discussion the problems and issues facing their community?

What if you've tried having programs in the library already and no one showed up? Does that mean that people in your community aren't interested in library programs? Not necessarily. Perhaps they weren't interested in that particular topic or format. Maybe they didn't know about the program (How well was it publicized?). Perhaps the timing wasn't right and everyone was involved in another event. Many things could have gone wrong, so it isn't fair to assume that your community doesn't need or isn't interested in library programs.

If you follow through all the steps outlined in this manual, you can avoid most of these problems. And there are techniques you can use to build your audience. You'll probably be surprised at the number of people in your community who would be interested in attending a humanities program at the library.

PLANNING YOUR PROGRAM

The key to any successful humanities program (or any program for that matter!) is focusing on a topic which will interest and appeal to the people in your community. As you looked over the program suggestions in your packet, you might have seen or thought of a program topic which appealed to you. But what about the other people where you live? What are they interested in? Would it appeal to them?

Take a minute to consider your community. Who lives there? What do they do? The survey on the following page reflects some of the things you might consider in developing a quick profile of your town. This profile is the first and most basic tool you'll need to begin planning. You probably have most of this information in your library, but organizing it will help you develop your program more easily.

How do you survey the needs and interests of your community? Most of you do it all the time. You read the newspapers. Daily and weekly papers, church bulletins, school papers, special interest publications, and many others will tell you what people are reading, doing, and talking about.

- You talk to people. You might start with your friends or the library staff and patrons, but don't let it end there. You want to find out as much as you can about the people and places in your area. Attend local activities and meetings. Observe what issues are discussed and how the audience reacts to these topics. Which organizations are most active? Would they be interested in working with the library?

You also need to know what resources your community has for programs. These resources might include collections of books, pictures, local memorabilia, AV materials, meeting rooms, equipment, and so forth.

A Survey of Your Community

You can develop a profile of your community using the following questions as guidelines. Include any additional information you think is pertinent.

What are the major businesses or industries?

What dominant groups make up the population?

What are the ages and characteristics of the population?

What leisure time activities are available?

What is the general education level of the population?

What economic, social or political trends are presently affecting people in your town?

What is the town's relation to other communities in the state?

What is its historical background?

What are the present economic conditions?

What are the major cultural and religious influences?

Your first and most important resource is, of course, your library. Does it have enough materials to support a program? Can you borrow materials from neighboring libraries or the state library? Is there a local business or community organization that can supply additional materials?

People are another important and very basic resource. Members of the library staff may have talents you can use, but they don't have to do the program alone (and they shouldn't!). Of course, if yours is a one-person library, you will have to look for support from within the community. Look at the organizations, educational institutions, and associations that are active in your community. Could they help to sponsor or support a program? You need to consider people who can help in planning, producing, and publicizing your program.

Speakers and performers won't be selected until your planning has gone a little further, but you want to keep your eyes and ears open for people who might also serve in this capacity. Do you have a local college or university? It might provide the humanities scholar you'll need. Other resource people for your program could be drawn from local organizations, city or state government, social service agencies, and so forth.

The form on pages 5 and 6 is designed to help you in gathering information on your community's resources. Don't give up if it seems as though your town has very few resources. The NEH funds can help to bring in resources to help support your humanities program if it is necessary. But don't overlook what you have at home.

This may seem like a lot of work, but it's worth it. The information you gather now will form the basis for all of your planning efforts. It can also prove to be a valuable tool for planning and organizing other library activities. No matter how you use this information, the work won't be wasted.

BY THE TIME YOU FINISH YOUR COMMUNITY SURVEY, YOU WILL PROBABLY HAVE A GOOD IDEA ABOUT THE KIND OF PROGRAM YOU WANT TO DEVELOP. PULL TOGETHER ALL OF THE INFORMATION YOU HAVE GATHERED AND YOU'RE READY TO GO ON!

Locating Resources in your Community

1. ORGANIZATIONS AND ASSOCIATIONS (Please list as many as you can.)

   Business and Professional:

   Civic:

   Political:

   Cultural:

   Religious:

   Educational:

   Ethnic:

   Others:

2. CHECK THOSE GROUPS LISTED ABOVE THAT YOU CONSIDER WOULD BE THE MOST HELPFUL TO YOUR LIBRARY PROJECT.

3. LIST THE INSTITUTIONS FOUND IN YOUR COMMUNITY. INCLUDE A NOTE ON ANY SPECIAL RESOURCES OR MATERIALS AVAILABLE FROM ANY OF THESE INSTITUTIONS.

   Museums:

   Historical Societies:

   Colleges and Universities:

   Schools (special courses or classes, facilities):

Commercial Enterprises:

Theaters:

Auditoriums:

Others:

Historical Monuments:

Craft Guilds:

Art Galleries:

Churches:

Publications (newspapers, shoppers' guides, etc.):

Media (radio and television stations, etc.):

Other:

IV. LIST HUMANITIES SCHOLARS IN YOUR AREA WHO MIGHT BE INTERESTED IN PARTICIPATING IN YOUR PROGRAM.

V. LIST PEOPLE WITH SPECIAL TALENTS WHO MIGHT HELP YOU PLAN OR PRODUCE YOUR PROGRAM.

VI. LIST INDIVIDUALS OR ORGANIZATIONS WHO MIGHT MAKE A FINANCIAL CONTRIBUTION TO A LIBRARY PROGRAM.

THE LOCAL STEERING COMMITTEE

The greatest temptation at this point is to sit down and design your own program. Why bother with a planning group? You can do it faster and better by yourself, right? Wrong!

You may want to rough out a theme and the issues you want to deal with, but planning is a group process. You'll find that other people and groups will have valuable suggestions to make, and their input will result in a much richer program. More than that, when you involve other people in the planning the more certain you can be that the program will appeal to and interest your audience.

Who is on the Steering Committee?

Obviously you and possibly a few other members of your staff will play a major role in the planning process. In addition, representatives of any institution, agency or organization which is going to work with the library in sponsoring or producing the program should be actively involved in planning. Other members of the planning group might be:

1. Someone who is familiar with the topic you want to focus on. This could be a humanities scholar, but it might also be someone in the community who has special knowledge in the subject area such as a lawyer, a doctor, etc.

2. A humanities scholar from an appropriate field. He/She can help the committee to focus on the issues, and clarify the value questions you will cover in the discussion portion of your project.

3. Representatives of your target audience. You probably have in mind a particular segment of the adult public who will be most interested in or affected by your program. Is it working women? blue collar workers? policy makers? parents? Obviously there are many possibilities. If you change your target audience at any point, remember to add appropriate people to your planning group.

4. Representatives of local cultural or historical associations, and other community groups. This could include an enormous number of people, but based on your community survey, you should be able to decide who the best people are. Keep in mind you want people who will work with you during the planning stage and who will encourage people to attend the program or series.

What does the Steering Committee do?

The planning group should be a decision-making body. Although you have probably developed some ideas about your program (after talking with

your humanities scholars), the group will react to these ideas and help make the final decisions. They will set the purpose and theme of the program, define the audience, outline the objectives and design the program.

When you contact the people you have selected for your planning group, you will briefly explain your ideas, what their responsibilities will be, and when and where the first planning meeting will be held. It is sometimes easier to make this initial contact by phone or in person, but it is always a good idea to follow this with a letter outlining the items you discussed.

YOUR NEXT STEP, THEN, IS TO ORGANIZE THE PLANNING MEETING.

The First Planning Meeting

Prepare an agenda of the topics you want to discuss at the meeting. If you have done your homework, this should not pose any problems. You will need to:

1. Explain what you have found out about your community and how that led to your program ideas.

2. Review the Rural Libraries and the Humanities Program goals and the kinds of programs it funds. You might also ask your humanities scholar to present this information.

3. Explain why you think the library should participate in such a program. How will this benefit the library? How will it benefit the community?

4. Present the booklets, program ideas, and other materials which you received in this packet. If you wish to use one of these program suggestions, these materials will help you to explain how the idea was developed. You may find that the group will come up with other ideas.

5. Share any ideas or suggestions you have for program topics, formats, and so forth.

6. Get the reaction of the group to all of these points. Find out if and how they (or the agencies they represent) can support this program. Ask for their ideas, suggestions and comments.

If the group is interested in and can support your program, you may want to proceed immediately with the next step. Or you may feel it would be better to organize another meeting to handle the specifics of planning after the group has had time to think the idea over. Either way, your planning group needs to answer these questions?

* What will be the PURPOSE of this program?

* Who will be the TARGET AUDIENCE?

- What will the program do? What are its OBJECTIVES?
- How will we PRESENT this material?
- How will we EVALUATE the success of the program?

Subsequent meetings will focus on who will administer the project, the selection of specific formats, the selection of speakers, budgets, and so forth. You do need to know how much support the planning group can offer, in terms of both volunteer time and financial assistance. Since they will want to ask their agencies and organizations for official approval it is better to begin asking early.

BUILDING YOUR AUDIENCE

Before plunging into planning, let's consider how you will develop your audience. This is an on-going process that will continue throughout the planning of your project.

If this is the first program you have ever held at the library, chances are that people in your community won't be thinking about the library as a place to go for an evening program. It will take time to make people aware of the library as a center for programs. You will undoubtedly find that your audience will grow with each new program you present. Keep your programs as simple as possible and geared to popular tastes. Film showings are often a good way to begin programming in a library. A popular film can usually draw a wider audience, and if you have the proper equipment, it is a fairly easy program to produce. (See page 13 for information on selecting audio-visual materials.)

Publicity is always important. You need to get the information about your program to as many people as possible. Specific details about planning and implementing a wide-spread publicity campaign can be found on pages 17-19.

One of the best ways to build an audience is to involve as many people, both groups and individuals, in planning and producing your program. When people have had an active role in planning a program, they are more likely to attend the program and bring their friends and families. Talk to the various clubs and organizations in your town. Find a way to draw them into the program efforts as early as possible. Even those who won't be able to take an active role will be proud they were asked, and they'll want to see what happens at the program itself.

TURNING YOUR THEME INTO A PROGRAM

Your planning is now underway. You've met with your planning group and consulted your humanities scholars. Together you've selected a topic for your program. You've defined the audience you want to reach. Now you need to determine what's going to happen at your program.

Selecting a Format

There are many formats to select from when you are designing your program. The chart on pages 11-12 describes some of the formats you'll want to consider and the advantages and possible problems of each. You should also look over the program suggestions in this packet for other ideas.

Encourage your planning group to be creative. Combine formats and add ideas of your own to come up with the best format for your program.

Keep in mind that the goal of a humanities program is to generate discussion among humanities scholars, other program participants and the audience. The format you select will set the scene for the discussion that will follow. You want to involve and challenge the audience to explore the issues that are presented. A snappy, exciting introduction is far more likely to spark interest and stimulate audience reaction.

You should work closely with your humanities scholar (as well as the other members of your planning group) to clarify your topic and the issues that are involved, and to choose the best method for presenting this topic. Some of the points you should consider in making this choice include:

- HOW YOU WANT THE TOPIC TO BE PRESENTED. What kind of a reaction will this format bring? Will it provide for adequate exploration of the issues? Will there be real communication between the audience and the program participants? Will this format make the issues come alive for the audience?

- THE EQUIPMENT, FACILITIES, AND PERSONNEL NEEDED to produce this program. Are there enough resources in the library and/or the general community to support this program?

- THE TARGET AUDIENCE. Will this format attract and involve the people you are trying to reach?

- THE COST of producing the program. Will the results justify the expense?

Consider all the alternatives and their limitations before making your final decisions. You will want to keep all of the danger signals in mind as you continue your planning so that you will be prepared to cope with any problems as they come up.

You will notice that some of the formats listed on the chart are specifically designed to facilitate discussion. You may want to use one of these in connection with another format rather than settle on a simple question and answer session.

SELECTING PROGRAM FORMATS

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
Film *	Rental fee or borrow	Requires projector and operator. Allow additional time to select and preview film.	Usually draws a good audience. Easy to plan and present. Can present information and add emotional impact.	Must be previewed in advance Film can break or may not arrive so must have a back-up presentation. Must be combined with another format to insure audience can participate in discussion.
LECTURE *	Speaker's fee	Need amplifiers if large room Allow additional time to select speaker.	"Name speaker" can draw a good audience. Can present information information tailored to program and audience.	Success dependent on skill of speaker. Must make special arrangements to insure dialogue between speaker, humanities scholar, and audience.
DRAMATIC READING *	Minimal (unless professional actors are used)	Requires "readers" Must allow time to select readings and rehearse performers.	Involves more people in program Interrelationship of audience and actors can stimulate discussion	Sometimes difficult to find appropriate readings. May be hard to find readers or coordinate their activities. Must make arrangements to involve audience in discussion.
VIDEOTAPE*	Cheap to rent if available	Special equipment	Inexpensive way to present "name" speakers Many humanities programs have been produced in this format so can be used again.	May be hard to find equipment. Small screen may be hard to see so need several monitors for large group. Must make special arrangements to involve audience in discussion.

*These formats can be used very successfully when combined with discussion periods before or after the program.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
PANEL, DEBATE, SYJPOSIUM	Minimal, unless some speakers are paid.	Extra time to select and brief speakers and moderators	Presents different points of view Can focus more clearly on issues, approaches, analysis. Can be good discussion stimulator	May be hard to find well-matched speakers. Speakers may have tendency to give long speeches, rather than debate. Difficult to control - can get off course
EXHIBITS	Varies	Installation; exhibit space; insurance	May draw in non-users Requires minimal planning time or program personnel Can be used to work with other institutions and groups	No direct discussion May not attract interest; no way to record attendance Generally effective only when used with another program format
BOOK DISCUSSION GROUPS	Minimal	Selection of books; Discussion leaders	High level of group participation Stimulates discussion of issues, and critical thinking about books Relates well to humanities and libraries	Suitable only w/small groups Takes extra time to select books May be difficult to stimulate interest in activity requiring audience participation
"BUZZ" GROUPS	-0-	Need discussion leaders Extra time to prepare	Makes individual participation and discussion possible even in large groups Excellent follow-up to speech or film Possible to have several "special interest" focuses	Discussion is not likely to be very deep unless leaders are well prepared May require extra meeting rooms May be hard to find willing discussion leaders
ROLE PLAY	-0-	Preparation of roles and directions to performers	Good method of illustrating issues and problems if handled well Generally good discussion stimulator Can bring out factors and attitudes that might be ignored	Can be stiff Situation enacted can seem over simplified/stereotyped Tricky and difficult to use even if experience.

Selecting Speakers and Performers

If you have decided to have a speech, a panel discussion, a dramatic reading, or a debate, your next step is to locate the best person for the job.

CONSULT WITH YOUR HUMANITIES SCHOLAR AND YOUR PLANNING GROUP to determine exactly what you're looking for and to solicit recommendations.

GO THROUGH YOUR COMMUNITY RESOURCE FILE. Although you are not limited to speakers from within your community (the Rural Libraries and the Humanities Program grant can allow you to pay for outside speakers), you don't want to overlook the excellent people in your own backyard. For example, in planning a dramatic presentation, you might find some undiscovered talent in school or college drama and music departments or in community theater groups.

YOU OR A MEMBER OF THE PLANNING GROUP SHOULD OBSERVE A PERFORMER OR SPEAKER IN ACTION BEFORE YOU EXTEND ANY INVITATIONS. Great names do not always live up to their promise, so it's important to pick your program participants with care.

Once you and your committee have made your final selection and have listed alternates in order of preference, you will probably want to EXTEND AN INVITATION. It doesn't hurt to get your program date on the speaker's calendar early on. It will also help you to set up your budget since some speakers charge a specific fee and others may need travel expenses. Put all of your arrangements in writing (date, time, place, fees, etc.). It may be easier to discuss these arrangements by phone or in person, but don't forget to follow-up with a letter outlining all the points you covered.

SCHEDULE A MEETING OF ALL THE PROGRAM SPEAKERS AND PARTICIPANTS PRIOR TO THE ACTUAL PROGRAM. You will need to discuss the topic of the program and your final arrangements. If possible, get an advanced copy of any speech or presentation. This will help the discussion leaders to prepare their comments or questions. It will also help you in preparing your press releases and other publicity items.

ASK ALL PARTICIPANTS FOR BIOGRAPHICAL INFORMATION AND IF POSSIBLE, PHOTOGRAPHS. You will need this for your publicity.

Selecting A-V Materials

Selecting A/V materials is much like selecting a speaker. You will want to determine exactly what you're looking for and then find out what's available.

You should consult the film listings of the STATE LIBRARY, a SYSTEM LIBRARY, and nearby COLLEGES AND UNIVERSITIES. There are several film suggestions with the PROGRAM IDEAS IN THIS PACKET. Your STATE PLANNING AND RESOURCE BOARD might be able to recommend other films. Some STATE AND COMMUNITY AGENCIES have film libraries from which you can rent or borrow materials. You might also look over the catalogs of FILM RENTAL AGENCIES,

especially if you are looking for feature films or documentaries. Charges for renting A/V materials can be covered by the NEH grant.

ALWAYS REVIEW THE MATERIAL WELL IN ADVANCE OF YOUR PROGRAM. Some catalog descriptions can be misleading, and you want to be sure that the film will fit the theme of your program. It may be that a particular film is too controversial for your town, or that the film won't be a good discussion stimulator. All program materials must be carefully selected. A film that would be successful in one community might be totally inappropriate for another. Only you can decide.

Many audio-visual materials are in heavy demand, so the sooner you make your request the better. Again, keep a list of alternates in case you have any problem in securing your first choice.

Exhibits, Displays, Booklists

You will, of course, want to tie the library's resources in with your program. The library has other materials which can help people to explore the issues under discussion, and you want your community to be aware of them.

One of the ways to do this is through displays and booklists. You can use the selected bibliographies included with this packet as a starting point, but do add any additional titles which are relevant to your community's concerns. Then arrange a display of some of these books near the room where you are holding the program or in the front of the library. A special exhibit of crafts, photographs, memorabilia, paintings, and so forth could also be used to point out the resources available at the library.

An added advantage of such exhibits and displays is that they can be used to attract interest in the upcoming program. Such displays could be set up both in the library and in other community meeting places. Be sure that you have posters, flyers, or brochures giving the full details about your program with the display.

PUTTING ON THE PROGRAM

GET HELP! You will probably want to appoint a person or a committee to handle specific tasks in preparing for the program, but a Program Coordinator must oversee their actions and make sure that all the jobs are done.

SOME OF THE ADMINISTRATIVE ACTIVITIES WHICH CAN BE DELEGATED TO COMMITTES ARE:

* Publicity and Promotion
* Displays and Support Materials
* Speakers and/or AV Material Arrangements
* Facilities(arranging for meeting rooms, setting them up, etc.)

* Finances

* Supplies

* Registration Procedures

* Evaluation

The checklist on page 16 will help you to outline the various tasks which must be accomplished both before and after the event. If you are assigning these tasks to a committee, be sure everyone knows exactly what you want him/her to do and when it must be done.

Where do you find people to serve on these committees? Begin with your original planning group. Many of them have already volunteered their services and they can probably suggest others who might be interested in helping out. You might ask other library staff members or the Friends of the Library for help. Look through your community resource file for people or groups who might be interested in helping with these activities. Are there others who expressed an interest in the project while you were still planning? Only you will know how many extra hands you will need. Remember it's not quantity but quality that counts. Pick people who are reliable and meet deadlines.

There are several advantages to involving many people in producing and publicizing your program. First of all, it reduces your own work load. Though you will still have final responsibility for the program, there will be others to remember those important details that can be so easily overlooked. And people who are actively involved in a program are more likely to attend the event and to bring their families and friends.

A PLANNING CHECKLIST FOR PROGRAM COORDINATORS

(Add Items to Fit Your Project)

- ☐ ALL PARTICIPANTS INFORMED IN WRITING OF WHAT WILL BE EXPECTED OF THEM, DATE, PLACE, TIMING. Will there be a preliminary briefing? What time? Where?
- ☐ PUBLICITY CHAIRMAN IS INFORMED OF PROGRAM DEVELOPMENTS, CHANGES, STORY IDEAS.
- ☐ PUBLICITY SCHEDULE is in effect.
- ☐ HOUSING ACCOMMODATIONS AND HOSPITALITY ARRANGEMENTS for out-of-town participants.
- ☐ ATTENDANCE ESTIMATE. Are seating capacity and type of meeting and discussion rooms adequate?
- ☐ PUBLIC ADDRESS SYSTEM, PLATFORM?
- ☐ PROJECTOR, SCREEN?
- ☐ EXHIBIT SPACE?
- ☐ DIRECTION SIGNS?
- ☐ REGISTRATION - Prior to the conference, arrangements for clerks, tables or desks, typewriters, signs, tickets, forms, as needed.
- ☐ HANDOUTS, BOOKLISTS, OTHERS?
- ☐ EXHIBITS AND DISPLAYS PREPARED?
- ☐ FINAL AGENDA with exact times indicated.
- ☐ ASSIGNMENTS MADE FOR PEOPLE TO HELP ON NIGHT OF THE PROGRAM.
- ☐ EVALUATION FORM prepared, distributed, collected.
- ☐ THANK YOU LETTERS to speakers, media and other cooperating groups.
- ☐ EVALUATION AND REPORT to appropriate Board(s).

*Adapted from PLANNING AND PROMOTING PUBLIC HUMANITIES PROGRAMS IN BIG WYOMING, a manual prepared by the Wyoming Council for the Humanities.

Publicity and Promotion

A far-reaching and creative publicity campaign can be a key factor in the overall success of your project. Although neither you nor the NEH is interested only in a "head count", you should make every effort to see that the people who would be interested in the program have at least heard about it. This is going to take some time and effort, but by coordinating your promotion plans early, you can count on getting the word out.

A good public relations campaign will also increase your community's awareness of the library. One of the nicest side-effects of a library program is that it generates a lot of interest in all of the library's resources and services. If you don't already have a strong public relations effort going for your library, this might be a good time to get started.

The first place to begin planning your publicity efforts is the community survey. This will help you to identify the channels of communication (newspapers, radio and television stations, local clubs, and other community organizations) which you can use to get your message out. It will also help you in selecting the people you'll ask to serve on the steering committee.

Since there are many tasks for this committee to perform, it is important to select people who are not only familiar with the community, but who are also willing to put some time and effort into your project. The size of the committee will depend entirely upon the size of your town, the size of your project, and the number of tasks you'll be assigning. AGAIN, IT IS IMPORTANT THAT EVERYONE UNDERSTANDS EXACTLY WHAT HIS OR HER RESPONSIBILITIES ARE, AND WHEN THEY MUST BE COMPLETED. The program coordinator should work closely with this committee to see that all elements of the campaign mesh with the other project plans.

What Publicity and Promotion Should Be Done?

DESIGN A PUBLICITY CAMPAIGN BASED ON THE PROJECT'S GOALS. What kind of an image of the program do you want to get across? What kind of people are you trying to reach? What points do you want to draw attention to?

SET THE STYLE OF THE CAMPAIGN. Will it be funny? serious? elegant? folksy? Think about who you're trying to reach, and the image you want to create.

DECIDE WHICH CHANNELS OF COMMUNICATION YOU'RE GOING TO USE AND MAKE THE NECESSARY CONTACTS. They will talk to the newspapers and the radio and television stations to find out how to prepare their publicity materials and when they should be ready. They can contact officials of local clubs and organizations to arrange for a speech or presentation at one of their meetings or arrange for an announcement about the program to appear in their newsletter or bulletin.

ESTABLISH A PUBLICITY CALENDAR FOR PRESS RELEASES, FLYERS, POSTERS AND MAILINGS. You won't want to release these materials so far in advance of the program that people will forget about it. Nor do you want to wait too long to get the information out. Look for balance in your calendar so that community interest can be built and sustained right up to the time of your program.

Some Points to Remember --

1. YOUR PUBLICITY SHOULD BEGIN EARLY -- perhaps with the announcement of the grant or even with the first planning meeting. A sample press release has been included in this packet.

2. ALL OF YOUR PUBLICITY ITEMS WILL HAVE TO MENTION THAT THE PROGRAM IS BEING SPONSORED BY OR FUNDS ARE PROVIDED BY THE NEH. This is very important, but it is not the information you will stress in your publicity. THE PROGRAM ITSELF -- AND WHAT'S GOING TO HAPPEN THERE -- IS THE REAL NEWS ITEM.

3. BE CAREFUL WHEN YOU USE THE WORDS "HUMANITIES" AND HUMANITIES SCHOLAR. Unfortunately, these words can be misunderstood or imply an academic approach that may not draw the interest of the general public. Rather than focusing on the humanities as such, talk about the issues which will be discussed. It is always better to say "Dr. Sam Jones, a noted author and historian," or "Dr. Ralph Smith of the University of Oklahoma" than to use the label "humanities scholar."

4. REMEMBER THAT WORD-OF-MOUTH CAN BE YOUR BEST PUBLICITY! Be sure that all committee members and planners are kept up-to-date on the progress of your project so that they can pass on the correct information to their friends and associates.

5. BE SURE THAT ALL INFORMATION ON PRESS RELEASES, POSTERS, BROCHURES, ETC., IS ACCURATE. Check names, facts, spellings, dates, figures, etc.

6. THERE'S A STORY IN ALMOST EVERYTHING YOU DO. If you ask a local art club or a school group to arrange a display, or participate in the program, try to get the local newspaper to do a feature article on this community involvement.

7. TAKE ADVANTAGE OF PUBLIC SERVICE ANNOUNCEMENTS ON RADIO AND TV. Check with the stations early enough to allow for their own scheduling arrangements. And remember a personal appointment will allow you to describe your program on the air.

8. The sample press release included in this packet shows how to prepare your items for the newspapers -- TYPED DOUBLE-SPACE AND SHORT PARAGRAPHS. Note that you should include the name, address and phone number of someone whom the editor can contact for further information.

9. YOUR NEWS RELEASES SHOULD FOLLOW ESTABLISHED JOURNALISTIC PATTERNS. That means that the most important items come first, and so forth in descending order of importance. That way the editor can cut the least important facts at the end if he doesn't have enough space to run the whole article. It also means using everyday language instead of technical language the average reader would find confusing.

10. USE YOUR IMAGINATION! Different approaches work in different communities. Think about what your community has to offer and use it! And think about the types of activities that will attract and appeal to the people in your town.

11. A GOOD PUBLICITY EFFORT NEED NOT COST A GREAT DEAL OF MONEY. Still, the NEH realizes that this is an important part of your project, and they will want you to include publicity costs in your budget. You should allow for printing costs for any posters or flyers you'll need in your budget request. Sometimes it is even possible to get funds to hire professionals to help with your publicity campaign. If you do not request funds from NEH, be sure to include your expenses under matching funds.

SOME THOUGHTS ON EVALUATION

As the steering committee develops the plans for your program, they should also talk about how it will be evaluated. Many people think of evaluation only in terms of numbers. While it's true that you will have to keep records of attendance figures, the number of people involved in planning and producing the program, and the number of humanities scholars involved in all phases of the project, such numbers do not indicate the effectiveness of the activity, only the amount. The following questions will help you to examine the quality of your program.

* Did you meet the OBJECTIVES you set for the project?
* Did you reach your INTENDED AUDIENCE?
* How effectively was the humanities scholar(s) involved in planning the program? in the discussion following the program?
* Did the program PROMOTE DISCUSSION between the audience and the humanities scholar(s)?
* Did the program STIMULATE COMMUNITY INTEREST?
* Was the PUBLICITY effective?
* Were the PHYSICAL ARRANGEMENTS adequate?
* What would you do differently in terms of the same project?
* Do you think the library should continue similar program efforts?
* What impact will the program have on the community after it is completed?

While evaluation forms are often helpful, particularly in assessing audience reaction, they are not the only tool you will use to evaluate your program. A personal reaction from the project director, the program participants, and perhaps an outside evaluator cannot usually be limited to a set form.

You might try using a small discussion session to evaluate the project, or personal interviews. You may want to plan a follow-up meeting of the program planners and humanities scholars to discuss the effectiveness of the project. If you do use evaluation forms, open-ended questions (while difficult to tabulate) will allow everyone to express his or her opinion rather than simply responding to yes-and-no questions.

Be sure to keep in mind the information the library will need to have in order to make future programming decisions and plans. You should make every effort to determine what impact this project has had on the library's role in the community.

LIGHTS, CAMERA, ACTION!

Finally we've come to the night of the program. You'll want to arrive early enough to go over your final checklist and to correct any mistakes or omissions. If you have followed all of the planning steps, the problems should be minimal but don't panic if something goes wrong.

You might go back to the planning checklist on page 16 to see that everything has been checked off. If possible, have an alternate plan of action ready in case of human or mechanical errors. And be sure you have enough people on hand to help you meet any possible crisis. Chances are there won't be any, but we always follow the Scout motto "BE PREPARED."

DON'T EXPECT THAT YOU AND YOUR COMMITTEE WILL BE ABLE TO SIT BACK AND ENJOY THE PROGRAM. Someone must greet the speakers and introduce the program. Someone should be responsible for dealing with noisy children and other possible disruptions. Someone should be able to address any questions which are directed toward the library or other sponsors. And someone must close the program, thank the speakers and other participants, and point out any additional displays, reading lists, or other materials which are available.

You will also need to observe the program carefully from the standpoint of evaluation. If there are evaluation forms for the audience to fill out, be sure there is someone to pass them out and collect them after the program. You should have extra pens or pencils on hand as well.

IT'S ALL OVER...

or is it? There are still a few last minute items to complete.

YOU NEED TO BE SURE THAT A FINAL PRESS RELEASE COVERING WHAT HAPPENED AT THE PROGRAM HAS BEEN SENT OUT TO THE MEDIA.

YOU NEED TO THANK (IN WRITING!) ALL OF THE SPEAKERS AND PERFORMERS AS WELL AS THE PEOPLE WHO WORKED ON PLANNING THE PROGRAM. If the media has been cooperative, you should also send a special thank you letter to them.

YOU NEED TO MAKE SURE ALL THE BILLS ARE PAID, AND YOUR FINAL EXPENSE REPORT HAS BEEN SUBMITTED TO THE RURAL LIBRARIES AND THE HUMANITIES PROJECT STAFF.

YOU WILL PROBABLY ALSO WANT TO MAKE A FINAL REPORT TO THE LIBRARY'S BOARD. What were the effects of this program on the library? What was the community's reaction? Was it worth the time and effort? Do you want to try it again?

We hope that you will have found that library programming was an exciting and worthwhile experience for you and your public. You're probably tired and it may take a few days to recharge your energy level, but if your program was successful, you don't want to let the interest drop. Even if you didn't get hooked on programming, you may find the people in your community did. And they just might not let you stop!

(Sample)

NEWS RELEASE

(Name and Address of L'brary)

Title: Library Program on Heritage of the Plains and Mountains
Name of Library:
Name of Contact Person:
Phone Number:

FOR IMMEDIATE RELEASE (date):

"The Real West," a documentary covering the 40 year period of western migration by wagon train, will be shown at the Ramon Public L brary at 7:30 p.m. on Monday, June 23, 1983.

This highly acclaimed film shows the civilizing influence of women and railroads and the Native American Tragedy. The film showing will be accompanied by an audience participation discussion. The discussion will be led by Jane Frakes, a professor of history at State Junior College.

This program is part of the "Rural Libraries and the Humanities" Project that has been funded by the National Endowment for the Humanities (NEH). NEH is a federal agency created by Congress in 1965 to support programs which increase public understanding and awareness of the humanities.